

QUARTETT.

43

L. v. Beethoven.

Op. 18. N^o 6.Band 14. N^o 6.

Dem Fürsten von Lobkowitz gewidmet.

VIOLINO II.

Allegro con brio.

The musical score for Violino II, Op. 18, No. 6 by Beethoven, is presented in 14 staves. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked "Allegro con brio". The score includes various musical notations such as dynamics (*fp*, *f*, *pp*, *sf*, *p*, *ff*), articulation (accents, slurs), and performance instructions (*cresc.*, *decresc.*). The score is divided into sections labeled A, B, C, and D, with first and second endings marked at the end.

p *pp* *cresc.* *fp* *cresc.*

fp *cresc.* *f* *sf* *p*

f *p* *f*

*E*₁ *p* *cresc.* *ff*

sf *fp* *pp*

p

F *1* *3* *2*

cresc. *decresc.* *p* *pp*

fp *fp* *p*

pp *cresc.* *f*

f *sf* *sf* *sf* *sf* *p* *simile* *f*

L'Espresso
 Franz Liszt, Op. 28, No. 15

G

H

Adagio ma non troppo.

A

B

Violino II musical score, measures 1-14. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various dynamics, articulations, and fingerings.

Measures 1-4: *pp cresc.*, *pp*, *pp*, *cresc.*

Measures 5-8: *p*, *fp sf*, *sf*, *fp cresc.*, *fp*, *decresc.*

Measures 9-12: *pp*, *sf*, *sf*, *sf*, *sf*

Measures 13-16: *fp*, *decresc.*, *pp*, *pp*, *pp*

Measures 17-20: *cresc.*

Measures 21-24: *p*, *p*

Measures 25-28: *sf*, *sf*, *p*, *ff*, *p*, *pp*

First system of musical notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains several measures of music with dynamics *pp*, *sf*, *cresc.*, *p*, *ff*, and *pp*. The second staff continues the melody with dynamics *pp* and *pizz.* (pizzicato). The system concludes with a double bar line.

SCHERZO.
Allegro.

Middle section of the Scherzo. It consists of several staves of music. The first staff has a 3/4 time signature and includes dynamics *p*, *sf*, and *cresc.*. The second staff features a repeat sign and dynamics *p*, *f*, and *cresc.*. The third staff includes a first ending bracket and dynamics *p*, *sf*, and *f*. The fourth staff has a second ending bracket and dynamics *f*, *p*, *sf*, and *sf*. The fifth staff includes a first ending bracket and dynamics *sf*, *cresc.*, *f*, and *p sf*. The sixth staff has a second ending bracket and dynamics *sf*, *sf*, *p*, and *cresc.*. The seventh staff includes a first ending bracket and dynamics *ff* and *p*. The section ends with a double bar line.

Trio section of the Scherzo. It begins with a 3/4 time signature and includes dynamics *f* and *fp*. The first staff has a first ending bracket and dynamics *f* and *fp*. The second staff includes a first ending bracket and dynamics *p* and *fp*. The third staff has a first ending bracket and dynamics *ff* and *sf*. The section concludes with a double bar line.

Scherzo D.C.

LA MALINCONIA.

Adagio.

Questo pezzo si deve trattare colla più gran delicatezza.

sempre pianissimo *pp*

pp cresc. *pp* *f* *p* *f* *p*

A *pp* *pp* *cresc.*

sf *p* *f* *p* *f* *p* *sf* *sf*

B *ff* *p decresc.* *pp*

Attacca subito il Allegretto.

Allegretto quasi Allegro.

p *sf* *sf* *p*

C *2*

decresc. *p*

D *2*

cresc. *sf* *p*

E *p cresc.* *sf* *p* *sf* *p*

VIOLINO II.

49

simile

cresc.

f

pp sf

sf

p

F 2

1

V 2

cresc.

f

p

1 G

p

H

sf

p

cresc.

p

I

cresc.

p

cresc.

ff

Tempo I.

pp

pp

pp

f

pp

Allegretto.

3

1

2

4

Adagio. Allegretto. K

cresc. *p* *sf* *sf* *p* *decresc.*

pp *sf* *sf* *p*

sf *cresc.* *f*

L *p* *cresc.*

p *cresc.*

M *p* *decresc.*

Poco Adagio. *Prestissimo.*

pp *p*

cresc. *ff*